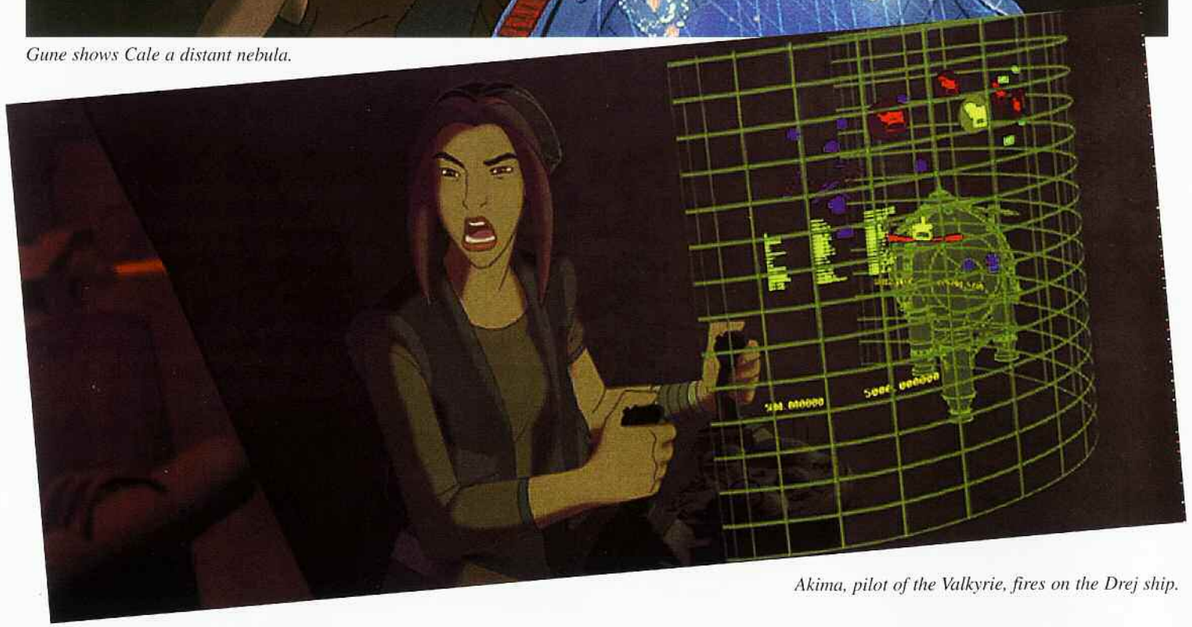
# DON BLUTH'S TOON TALK

May 2000 Vol. 1 Number 1 Phoenix, AZ

TITAN A.E. is nearly finished.
It will blast its way onto U.S. theatre screens mid June. Someone asked me the other day what is was like to direct this science fiction epic, and I found myself stuttering as I groped for an answer. Don't get me wrong. As it turns out, it's a fair piece of entertainment. It's just that during the production of it, I felt somewhat ill prepared. You know, like a juggler in the circus who had to help out on the trapeze when one of the guys fell and broke his neck. What the heck did I know about directing Sci-Fi movies? Nothing! Fact is, I inherited the assignment from its previous directors, Joe and Moe, (not their real names). Thanks guys. These two fellows were fascinating to watch, and watch I did for one year as they and their talented team produced thousands of pieces of the most incredible, mind-boggling artwork. It was even rumored that the script was sweeping, epic, riveting, compelling, and beyond all human imagination. And of course, it was top secret. Luckily, I had contacts, and this is what they told me. "Picture this Don. An alien power that hates all human life, descends upon planet Earth and blows it to smithereens. A few people survive the attack, and set up 'Drifter Colonies' out there in deep space. Will they be able to exist without a planet? Will humans become extinct? Who can save them?"
"Wow, that's awesome." I thought. "How do you animate that?" Just then the phone rang. It was Bill Mechanic, president of Fox Studios asking Gary and myself to come out to L.A. for lunch.
"Oh oh," I thought, "that's trouble."

*Gune shows Cale a distant nebula.*



*Akima, pilot of the Valkyrie, fires on the Drej ship.*

### Cut to: Lunch Scene

"Unfortunately," began Bill, "Joe and Moe have been assigned to a bigger picture."

I gnawed on my carrot nervously, as he continued. "I want you and Gary to take over *Titan*." In those days it was called *Planet Ice*.

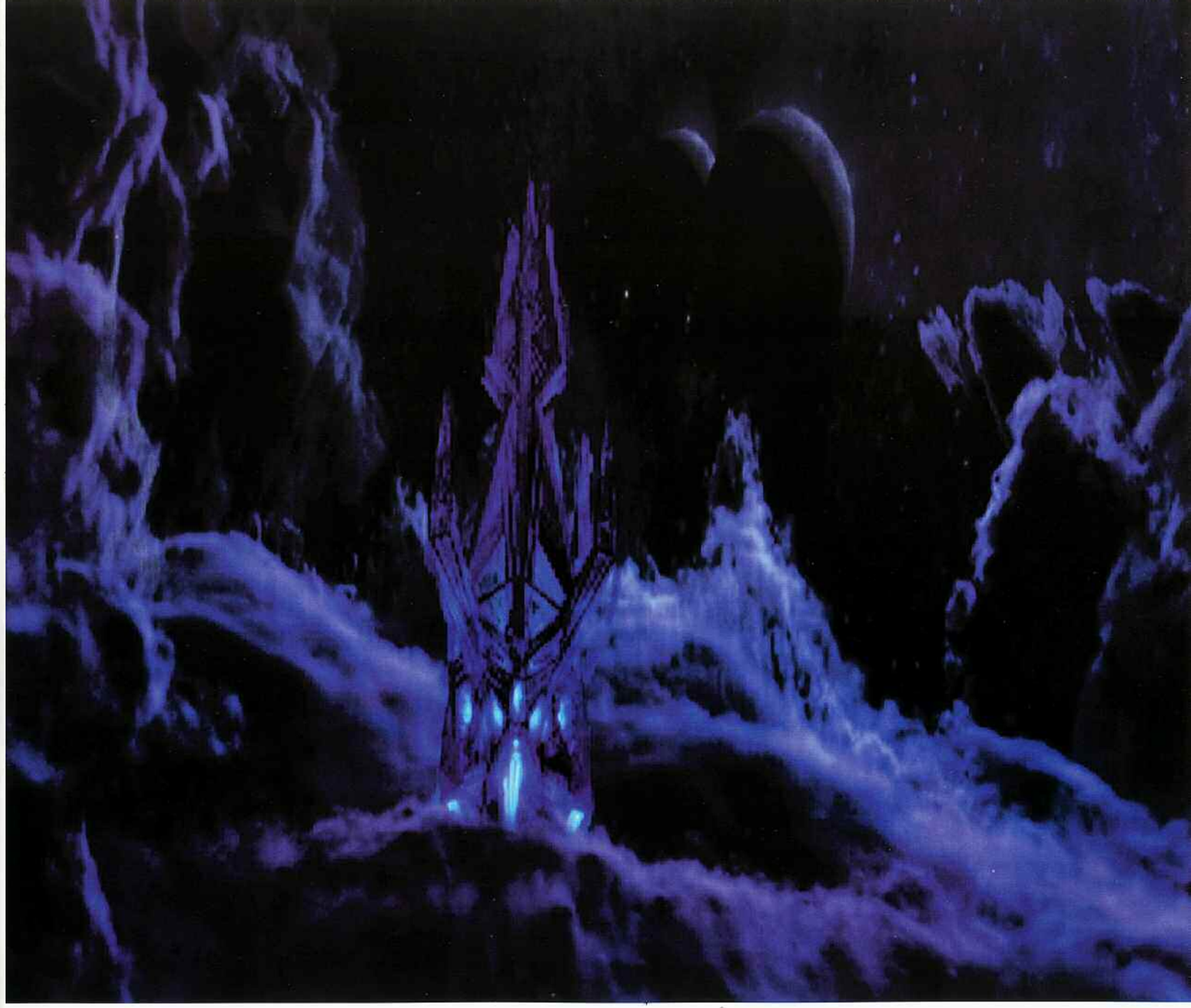
"You want what?" I said, choking a bit on my carrot but still maintaining a smile?

"I want you two to take over *Titan*," he repeated. "You boys want to do it?" He sipped his Perrier from his crystal glass, and waited for an answer. Now, if I've learned anything, it's this. In Hollywood, one thinks very carefully before responding.

### Incorrect answer:

"Bill," I snapped, "Are you nuts? We do mouse pictures. I went along with you on the *Anastasia* thing, but this is pushing it. Now you want us to make a cartoon about the world blowing up. Why don't we just do an animated musical version of *Springtime for Hitler*, and be done with it. We could tell the children to stay home."





*Mother Drej in pursuit of the human race.*

### Correct answer:

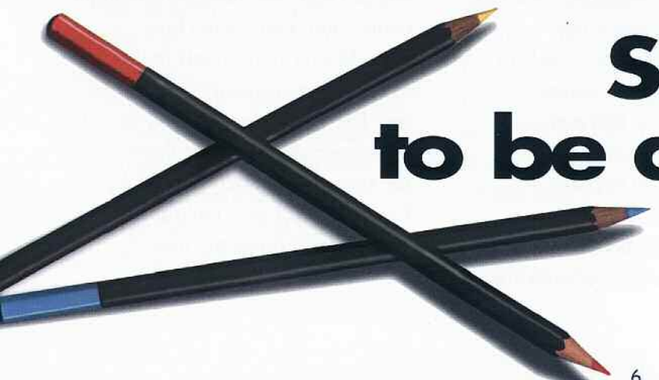
"Yes Bill, yes," Gary and I chimed in together. "We would love to do it. I've always felt a great connection for Sci-Fi, and especially for this project. Plus, this is the opportunity of a lifetime." After that bubbling response, Bill continued with his grand plan. "I want about 65% of the movie to be CGI. I want lots of aliens, space gear, explosions, so on and so forth. And, oh yeah, 3-D moving sets would be great too. It's got to be big, really big!"

Gary and I nodded our heads in agreement while panic flowed through our bodies. Bill continued. "Well, congratulations guys, you start today. Get hopping, spit-spot, chop-chop."

During the flight back to Phoenix, I thought about all the artwork Joe and Moe had produced, artwork to which I had absolutely no emotional connection. I wondered how I would ever find myself in this expensive monstrosity? Then it hit me. The handle to any good story is the characters. Spotlight them, not the space hardware. "Okee-dokee," I thought. "I'll give the trapeze a try. Hope I don't break my neck."

# Shop Talk

*Kelly Baigent, animator from Canada, worked on* Titan A.E.



# So, you want to be an animator, let's talk . . .

Well gang, some of you may recall that back in 1985-1986 we published a magazine called, *The Exposure Sheet,* in which *Shop Talk* was a feature article. I've always enjoyed discussions of the process of animation Art. Even with computers coming to our rescue, the animator's challenge remains the same; give it life, and make it original. A discussion of how to accomplish this, automatically leads to a discussion of philosophy.

***It is the tension between evil and the inspiration of the harmonious in the painter or musician or other creative person which leads to the creative act. In Beethoven's composing a symphony, or Cézanne's, Mount Saint-Victoire, there is a struggle for originality. To sing the music, or paint the picture, as they hear it, or see it, is so intense. And if the artist succeeds, he or she has achieved the creative work by virtue of the struggle between negation and creation. Creation has won defeating negation.***

***– Rollo May***

May has a cool thought, don't you think? Truthfully, I was a bit slow to understand at first what it meant. I had to reread it a few times before I embraced it enthusiastically. By the way, that word enthusiasm is derived from 'En' (in) and 'Theos' (God), which means the God in you.

With that in mind, enthusiastic artists usually win the big struggle. You cannot discourage them in their quest for beauty.

This has been a broad stroke discussion of the approach to art. I will definitely get more detailed in future *Shop Talks*. If there is anything specifically you want to know, contact me at **www.DonBluth.com.**

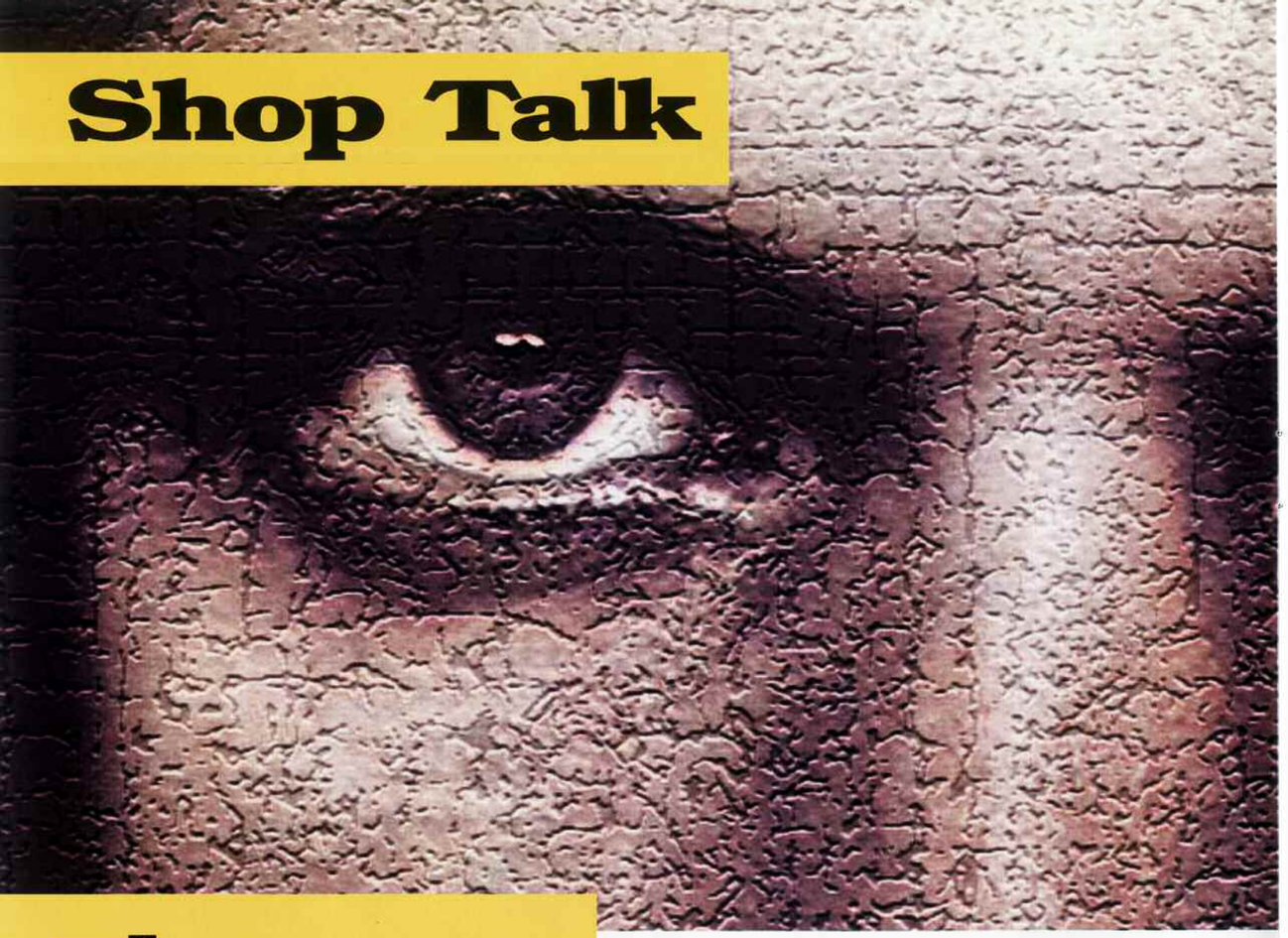
Make it happen guys.

At the NAB (National Association of Broadcasters) show in Las Vegas this April, the technology on display was mind-boggling. Motion Capture and Motion Control, were what really caught my eye. As I was watching, transfixed, a voice suddenly rang out from behind.I spun around to face a stocky man wearing blue spectacles. "That ain't nothing," he grinned. "Look at that." He pointed to a screen where a computer graphics (CG) dog was dancing in sync with an actor performing on a platform. "You can throw your pencils away," he said. "classical animation is passé. This, my friend, is the future. Better get with the program or you will be left behind." There was no doubt the dancing dog was entertaining, but classical animation a dinosaur? Could it be? Are we pencil pushers a dying breed, struggling against the inevitable? No I thought to myself, a hot-dog didn't replace the sirloin. What a misguided little man, God love him. I think he's wrong. After all, variety is the spice of life. What if everybody made CG dancing dogs, or cats, or dinosaurs? How utterly boring. I think there is room for both.

What do you think? We would love to hear your opinion. Write to us at,

ToonTALK
3416 S. 48th street Suite #2
Phoenix, Arizona 85040 USA

Or log on to **www.donbluth.com.**



# Shop Talk

# The Search Within

***"Technique is merely language, and language is only a tool for expressing our individual feelings."***

The ability to draw is a wonderful gift. It is not metered out to a fortunate few, as those pessimistic logicians from the adult camp would have you believe. All children draw, they love doing it. It is the creative spirit inside them, flapping its tiny wings to get out. So what happens? Why do some children forget what they had so dearly loved doing? When Wendy, John, and Michael wanted to leave Never, Neverland, Peter warned them saying, "Alright, go home! Grow up! But remember, you can never come back." Like weeds choking the flowers in the garden, grown-up thoughts often smother the child into silence. Don't get me wrong, I think growing up is great, but we shouldn't forget the child within us. William Wordsworth, the poet, expressed it so beautifully in

***Ode: Imitations of Immortality from Recollections of Early Childhood***

*Our birth is but a sleep*
*and a forgetting;*
*The soul that rises with us,*
*our life's star,*
*Hath had elsewhere its sitting,*
*And cometh from afar:*
*Not in entire forgetfulness,*
*And not in utter nakedness,*
*But trailing clouds of glory*
*do we come*
*From God, who is our home.*

*– William Wordsworth*

According to Microsoft Encarta 2000, Wordsworth considers the platonic notion that humans forget all their knowledge at birth and spend the remainder of their lives recollecting, rather than learning. Wordsworth celebrates the child, who can enjoy an ecstatic communion with nature, and hopes that in adulthood, people can eventually recover this ecstasy by heeding intuition.

Indeed, Carl Jung put it another way, "In each of us, there is another whom we do not know. He speaks to us in dreams and tells us how differently he sees us from the way we see ourselves."

Lets get back to the drawing dilemma. I see lots of drawings daily. Too many of them are all technique and no flare. Rules are great. We all learn them. Anatomy, perspective, composition, and design, we get all these from teachers and textbooks. But, at the moment of performance, each of us is on our own. Technique is merely language, and language is only a tool for expressing our individual feelings. If you are unsure of your feelings, go find the child within. Until you do, you can never know your artistic potential.

*Let me draw from the heart,*
*But never the hand;*
*A sketch without heart,*
*Has no power to command.*

*– Don Bluth*

*Gune works on the Gindrogac.*

# The Pitch

This section of the magazine is for all you would-be writers.

Here's how it works. In 1000 words or less, spin us a tale.

Send your neatly typed story to
ToonTALK,
3416 S. 48th Street, Suite #2,
Phoenix, AZ 85020 USA.
Or log on to
www.donbluth.com.

The best story will be published in the next issue.

## The Tale of Sebastian the Thief

### As translated by John Lakey

Let it be said from the onset that I have done things of which I am not proud. While I make no excuses in this matter, I would beg that before you judge me, you consider the circumstances that led me down this wretched path.

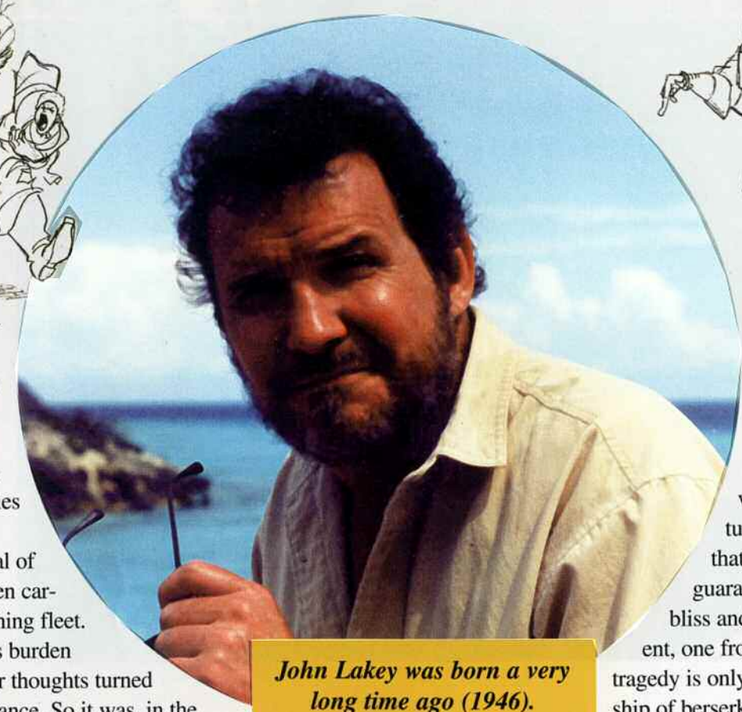
I was born to a pair of dull-minded parents in the year of our Lord 1146. It was a difficult birth and a dire time to enter this world. The coast of Normandy offered bleak comforts. The rain, which had ended the five year drought, had been falling daily for nearly eight months. Abandoned carts and wagons lay axial deep in muck that had once been roads. As the youngest of eleven children, I was birthed to a world of mud, misery, and depravation.

It was during these times, that mud became the common bond of all English peasants. Though my family had yet to rise to that lofty situation, we were still thankful for whatever mud we had. Our joy however, was short lived.

One month shy of my sixth year, my father was arrested and accused by one of his own children of stealing the King's spatula. The brief trial was held before the court of the Duke Geoffery as were the subsequent hangings. While our family had never been popular in the village, we now found ourselves as outcasts. Scorned and set upon, my mother gathered up her remaining seven children and departed. As we made our way north, the rain turned to sleet. Our mud-caked hair froze, and then broke off in great icy chunks.

It was two weeks past the third month of my eight-year when we finally reached Iceland. As bad as things had been in Normandy, we found our situation had worsened. Our arrival marked the second eruption of Mount Hekla, and the constant falling of ash played havoc with my asthma.

Mother eventually found work as a cod cook, due in no small part to the fact that she owned her own spatula. We children traded fish heads for reindeer dung, which in turn, was used to heat the family hovel.



It was a fine alternative to fire. For a time, things seemed to be going well.

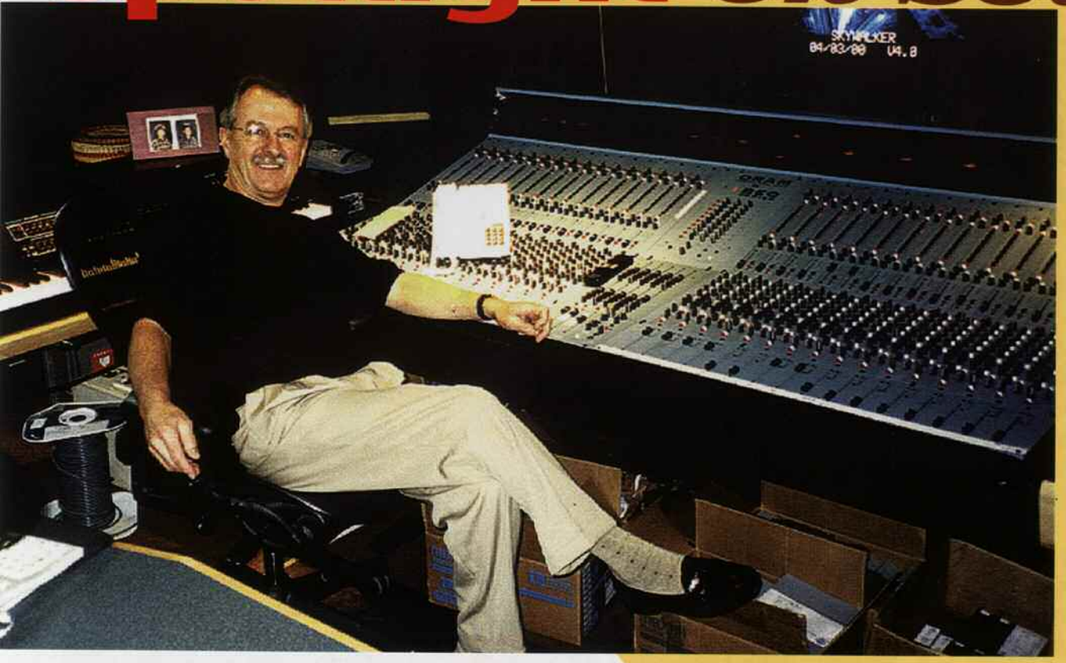
By the spring of 1156 our families lot in life was improving. Several of my sisters had been carried off by the fishing fleet. With my mother's burden thus lightened, her thoughts turned again toward romance. So it was, in the bottom third of my tenth year, that my mother would wed for the first time.

Looking back, I suppose at the time I resented her leaving us children, what with no food or place to stay. Still, I suppose she had earned her own opportunity for a better life. Sometime later, I chanced to hear that mother's husband had sold her to a group of Infidels he met during the second Crusade. There was no mention of the spatula. By 1159, the initial thrill of being orphaned had worn off. My three oldest brothers, Irwin, Bruno and Alfred had all found employment with the fish-gutting industry. It was a job at which they all seemed to excel. For a time they provided for we younger children, but they too had their own lives to pursue and in short order, each had his own family in need of fish innards. Thus, by the first solstice of my fourteenth year, only four of our original brood remained. My ugly sister Margaret, the idiot twins Toebold and Wellesley and myself By in large, we subsisted on the rotted vegetables the villagers threw at Margaret. Still, the times were good and the altercations plentiful. We were thankful for what we had. By this juncture,I had come to realize that life offered no steadfast guarantee of happiness. That bliss and despair are not so different, one from the other. And that tragedy is only so far off as the next long ship of berserk, sex crazed Viking raiders. This would seem an apt time to mention that prior to my encounter with the Vikings, I had never so much as considered the prospect of stealing for a living. In hindsight, it would seem that their surprise attack, along with their subsequent sacking, pillaging and burning, opened my young eyes to the prospect of what has been aptly termed "The easy life." This is not to say that I sanction or condone what they did, only surmise that they must have been at sea for a very long time indeed. Margaret, thankfully, was spared this fate and simply drew from the raiders more of the same ridicule to which she was already accustomed. My life as member of the Viking crew was in the function of anchor boy and cook's assistant. So it was I celebrated my fifteenth year in the company of rank thieves and ripe barbarians bound for my native England.

*John Lakey was born a very long time ago (1946). It was a Wednesday. He has been an art director, creative director, script writer, toy designer, stuntman, and illustrator. He is currently a pre-production designer for Fox Animation Studios. He has a wife, three children, and a dog, none of whom really appreciate him. His dog loves cheese. This story is his first effort for mainstream publication, and the first time he is using his real name.*

… to be continued

# Spotlight *on Sound*



**by Gary Goldman**

*I'm sitting at Chris Boyes private work station at Skywalker Ranch. Look at all those knobs and buttons.*

It's amazing when you attend a motion picture at a first class theatre. One that has its sound system regularly tuned and the film is projected at the proper light.

Sound is one of the most important elements of any film. Its contribution helps drive the story with energy and emotion. It helps sell the film's reality, enhancing the audiences suspensions of disbelief. Post production sound is the final pass at mixing dialogue, music and sound effects. It is what the theatre audience and the home video audience will hear.

Choosing the right post production group is very important. We have used Skywalker Sound Group before with award winning sound mixers, Steve Mazlo and Greg Landecker. They did a great job on *Thumbelina* and *A Troll in Central Park.* It was at Skywalker South in Los Angeles.

This time, we're at George Lucas' Skywalker ranch in Nacasio, California about 9 miles west of San Rafael, nestled in the rolling hills of Northern California. It is like a retreat. You feel Like you're on a farm or vineyard totally isolated from the rest of the world. It is a a great environment for creativity

Over the past six weeks, Mark Sever, Production Sound Supervisor (and editorial department head) and I have spent Monday through Fridays here at the ranch hovering over *Titan A.E.'s* sound. Between the reality of the sound and the emotional score, even a blind audience should feel the adventure of our film's hero. These guys are really good. Something new for Don and I is the use of rock bands laid into the film's underscore.

Graeme Ravell worked closely with the films Music Supervisor Glen Ballard, leaving musical moments for the inclusion of rock bands including Lit, Lucious Jackson, Texas, Wailing Souls, Splashdown, The Urge and Bliss.

After showing the work in progress from California to London, Glen was able to attract 23 rock groups to the project. The problem was, we only had ten film moments designed for the songs. It came down to availability. Which of these bands could collaborate between November 1999 and the end of January 2000? This narrowed it down to 13 groups. What a creative race it turned out to be. Write, perform and produce ten songs, customized for specific areas of the film, within a 12-week period and be ready for distribution before the film's released this summer.

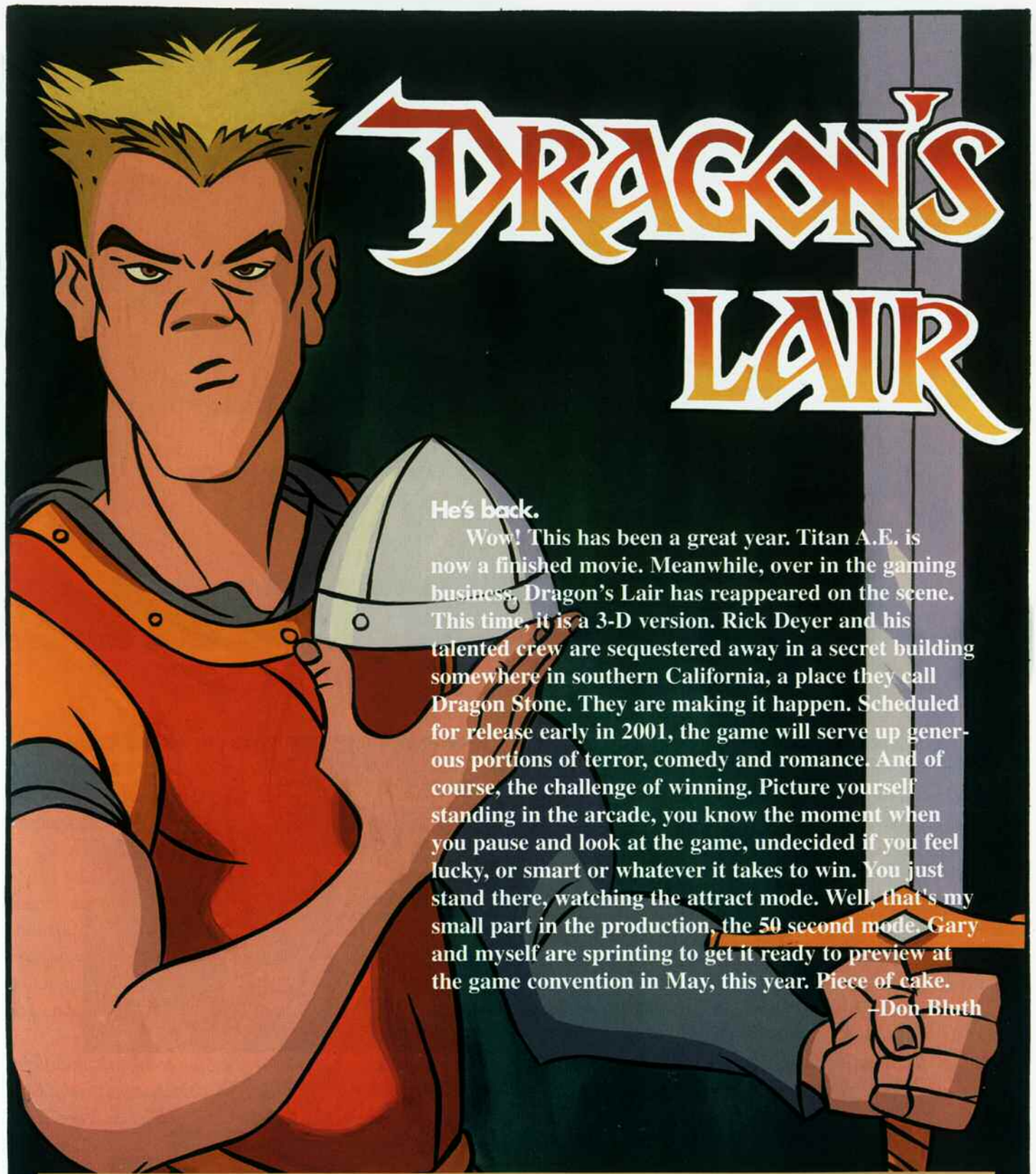
*Mark Server, Sound supervisor for* Titan A.E.

*Sound Designer and Lead Mixer Chris Boyes (right), labors with his partner, multiple academy award-winner Gary Summers, weaving Graeme Revell's original score, our original dialogue tracks and Chris's creative sounds into a thunderous sound track to drive* Titan's *story.*

As the deer walk around the ranch among repitles, turkeys and other widlife, they are unaware of the high techologoy that is taking place inside the Tech building here at Skywalker Ranch. Mr. Lucas' success has afforded us all the enjoyment of better sound for our films.

The audience is listening.

*Picturesque work facilities at Skywalker Ranch.*




**He's back.**

Wow! This has been a great year. Titan A.E. is now a finished movie. Meanwhile, over in the gaming business, Dragon's Lair has reappeared on the scene. This time, it is a 3-D version. Rick Deyer and his talented crew are sequestered away in a secret building somewhere in southern California, a place they call Dragon Stone. They are making it happen. Scheduled for release early in 2001, the game will serve up generous portions of terror, comedy and romance. And of course, the challenge of winning. Picture yourself standing in the arcade, you know the moment when you pause and look at the game, undecided if you feel lucky, or smart or whatever it takes to win. You just stand there, watching the attract mode. Well, that's my small part in the production, the 50 second mode. Gary and myself are sprinting to get it ready to preview at the game convention in May, this year. Piece of cake.

–Don Bluth

Dirk is an accident waiting to happen. With his fumbling mannerisms, he is the least likely to succeed at anything, least of all, a booby-trapped castle. But he remains forever intriguing, because in spite of his handicaps, he never gives up. When the back is to the wall, Gussie Mouseheimer can always say, "rewease the secquet weapon." Brisby's got her courage and the amulet. Anastasia has her royal heritage and her imagination. "Poor Dirk, he ain't got nothing but bruises," the game beats him up.

I've often wondered what it would be like to make him the hero of a story. Something akin to the Little Tramp, untainted, filled with curiosity, compassion, and ever in pursuit of affection.

Anyway, if we could work it out, who knows, he might star in his own movie. In future issues of Showcase, we'll sleuth about in the comic format to get to know Dirk the Daring. I welcome your thoughts. This could be fun.

SEBASTIAN, THE THIEF WAS GETTING ON IN YEARS AND WANTED TO RETIRE . . .
. . . SO, ONE PEACEFUL NIGHT . . .
IF I CAN PULL THIS CAPER OFF, I'LL BE SET FOR LIFE.
THE KING WILL PAY A HUGE RANSOM FOR THE RETURN OF . . .
. . . HEH, HEH, THE ROYAL BRAT.
THAT SAME NIGHT, THE KING'S ALCHEMIST AIDED BY AN EVIL DRAGON WOULD LEAD A REVOLT TO PUT THE ROYAL CROWN ON HIS OWN HEAD.

SO FAR SO GOOD. COME TO PAPA . . . YOU LITTLE TWERP. GEEZ, WHERE DID YOU GET THE EARS?

SUDDENLY . . .

©★# AND THE LUNGS?

WHAAAA

. . . SIGH . . .



YOU'LL PAY FOR THIS . . .

WITH . . . YOUR HEAD.

GULP! ANY CHANCE YOU MIGHT RECONSIDER ?

**MEANWHILE** THE ALCHEMIST HAD MADE READY THE ENTRANCE FOR **VRAXXIS**, THE FIERCE DRAGON.

THE KINGDOM STILL SLEPT, AS THE BEAST DESCENDED INTO THE CASTLE TO FULFILL AN EVIL ASSIGNMENT.

GO! KILL THE KING AND QUEEN, AND ALL WHO OPPOSE IT.

THEN SHALL YOU HAVE YOUR REWARD . . .

THE PROMISED ELIXIR TO GIVE YOU HUMAN FORM.

MEANWHILE, BACK IN THE NURSERY, THE QUEEN DASHES PAST SEBASTIAN TO . . .

. . . A SECOND BABY, HIDDEN BEHIND A CURTAIN, THE REAL ROYAL CHILD.

MY DEAREST, YOU ARE SAFE.

BOOM



THE FIRST BELCH OF VARXXIS' FIRE BLASTS THE DECOY BABY INTO SEBASTIAN'S ARMS, THEN . . .

THE WINDS OF FATE SHIFT . . . AND . . .

MY GOOD MAN. YOU MUST SAVE OUR SON

I BELIEVE GOD SENT YOU HERE TONIGHT FOR THIS TASK.

ARE YOU NUTS . . . ME? I'M A THIEF . . . ER . . . A SQUIRE. I'M, I'M . . . THERE MUST BE SOMEBODY ELSE.

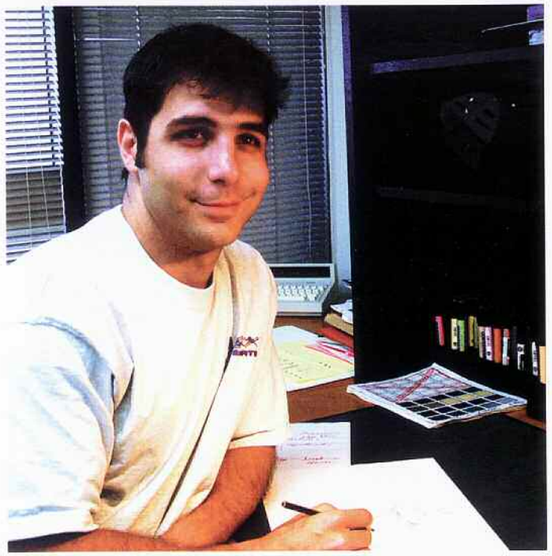
GOD SENT YOU.

BULL! YOU CAN'T LEAVE ME WITH . . . . . OH SWELL!

Don Bluth

. . . to be continued

# WIZARDS of the BIZ



## Len Simon
## Animation Director

*Canadian born, Len Simon, arrived in Phoenix in 1994. He learned his animation skill at Sheridan College, Oakville, Ontario, Canada. A veteran with the Bluth Company, he has animated on several features including,* Troll In Central Park, Rock-A-Doodle *and more. Len then became Animator Director on Anastasia for Fox Animation Studios. As Animation Director on* Titan A.E., *Len's skill in both drawing and guiding his crew rose to dizzying heights.*

**TT: Why did you become an animator?**

**LEN:** Growing up in the 70's, I watched cartoons like Scooby-Doo, Laugh Olympics, Super Friends, and others. My brother was kind of a celebrity over in L.A. since he worked on those cartoons. That hooked my interest. We always did drawings together, he was great. I saw *Bambi* when it first came out. Wow! That took me to a whole different level. I remember all the kids crying when *Bambi's* mother was shot. I was amazed

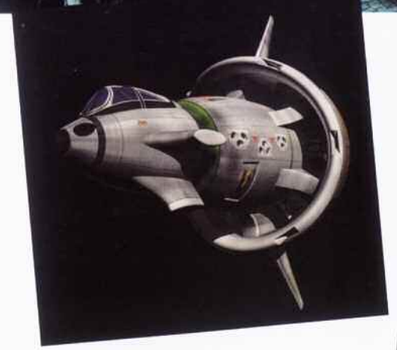
how these drawings could manipulate the emotions of the audience. It was unbelievable. That's when I decided that I wanted to be an animator.

**TT: What sort of advice would you give an upcoming student who wants to do what you do?**

**LEN:** Be patient. The most important rule is, you have 10,000 bad drawings to get out of your system. Drawing number 10,001 is the good one. Everyone wants to be a John Pomeroy or a Glen Keane right off the bat. It just doesn't happen like that. Take your time, learn as much as possible, and be open-minded.

**TT: They say that animators put a little of themselves into the characters they are working on. Did you put some of yourself into any of your characters?**

**LEN:** Yes, as a matter of fact, I did. In *Titan*, I worked on Cale and Akima. I incorporated that young, angry feel which I felt throughout my life into Cale's character. Moreover, you have to find a groove that puts you in the character's head. In my case, it's music. When I animated Rasputin, I often listened to hard rock and heavy metal. When I animated Anya, I listened to classical music or soft rock. Indeed, every animator has his/her own method, but without getting in character, the final product will be flat and unconvincing. I take a little from my own life too. That is, "Been there, done that."



## Phil Cruden
## Production Designer

*Phil Cruden was born in Birmingham, United Kingdom. He worked as layout supervisor for Universal in Ottawa in T.V. Productions,* Monster Force *and* Problem Child. *In Toronto, while at Nelvana, he became layout designer on* Tales of the Crypt Keeper. *While abroad in Germany, Phil also worked for Hahn Films and directed* Urmel. *Joining Fox in 1995, Phil signed on as Layout supervisor for the movie* Anastasia. Titan A.E. *credits Phil with Production Designer.*

**TT: With the entire sci-fi genre out there, how is *Titan* different?**

**PHIL:** It's being done in animation. That's the big one. Although there have been several sci-fi movies made in Japan, we have not done much to crow about here in the U.S. And of course there's 'the look of *Titan A.E.* Lots of CGI combined with 2-D.

**TT: Was there an attempt to use the Japanese style we call "Anime"? Sometimes I got that feeling...**

**PHIL**: We didn't look at any Anime for inspiration, but I'm so close to *Titan A.E.*, my eyes could be off. Although if some think so, I'll accept that as a compliment.

**TT: The story, I know you've been developing it for a long time. You even had two other directors in the beginning. Do you think it's exciting enough to capture the teen audience?**

**PHIL:** Oh boy! I think it's as good as *Star Wars* and it's packed. We tell the story in 89 minutes; and having said that, the overall look of the film is stunning. I think they'll go for it.

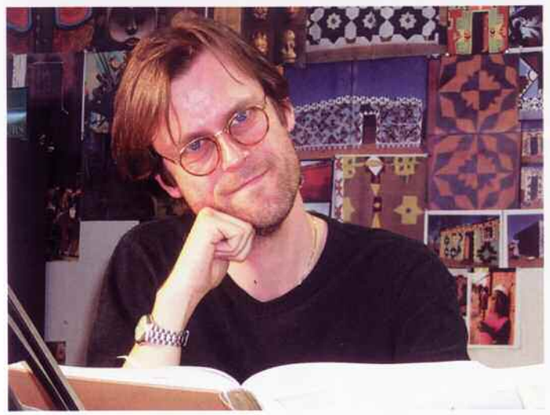
**TT: Movies so often are reflections of their creators. You being the Production Designer, the film must resonate with your own sentiments about art. How is this movie like you**

**PHIL:** It's a funny thing. When Fox first announced the project (*Planet Ice* in those days) I hated the idea. When I saw the preliminary artwork,I hated that too. It wasn't until I realized that having such an affinity for sci-fi, that I could be missing an opportunity. I like gadgets, space hardware, alien worlds, you know, that frontier where no man has gone before. I would guess that's the "me" in the movie, and it's a very live action approach. That's also me.

**TT: What's it like working with Don and Gary?**

**PHIL:** On *Titan*, I always felt plenty of space for my ideas. Five years ago, when working on *Anastasia*, it was harder. I struggled with the Rasputin sequence in Limbo. Don signed off on the design. Then, I produced the layouts and took them back for him to view. He rejected them all. I said, "Don, you approved the design." He replied, "Phil, look at them. Do they look good to you?" They didn't. The artwork wasn't the best. We repeated that process five times before I succeeded. So, even though Don is demanding, he's usually right!

# WIZARDS *of the* BIZ



## Ken Slevin
## Art Director

*Ken Slevin began his career with Don and Gary in 1987. Who would have guessed, that from his humble beginnings as a cell painter, he would reinvent himself as a master of color and design, eager and capable of tackling the art direction on* Titan.

**TT: Tell me Ken. How does *Titan* different from the other animated films you have worked on?**

**KEN:** It's edgier. It's aimed specifically at the 11 to 18-year-olds. It's not your typical, cute animated movie. It's more like it chews nails, and spits tacks. It's really in your face. For instance, we blow planet Earth to smithereens in the first four minutes. That's very unsettling.

**TT: As Art Director, how did you influence the look of Titan?**

**KEN:** My challenge was to give a visual identity to the film. In other words, give it a personality by establishing tone and mood through the orchestration of colors. In this way, I can dictate the emotional impact on the audience.

**TT: With 360 people on staff, it's got to be difficult to keep them all on the same page. How do you communicate your ideas to all of them?**

**KEN:** I've perfected the art of throwing tactful tantrums. No, no, I'm kidding. I paint thumbnail color keys, about 3x4" showing the color changes or the emotional sweep of the entire movie. All the departments get copies of these mini paintings. In tandem with that, I use markers to create lighting guides to show how the scenes are to be lit. In the live action world, it's what the cinematographer does. Of course there's lots of input from the director.

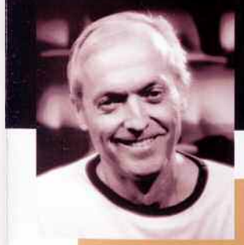
**TT: Speaking of him, what's it like working with Don?**

**KEN:** That's an awkward question...mmm, or not. It's pretty much your slave-master mentality.

**TT: He treats you like a slave?**

**KEN:** Oh no! You've got it backwards. I'm the master and Don's the slave. Poor thing, he hasn't copped onto that yet. But I think he's harmless. We get along great.

**The next issue features**
***The Secret of NIMH***



**Publisher Don Bluth**

**Editor**
**David Monahan**

**Creative Director**
**Melinda Wing**

**Photo Editor**
**Anthony Monahan**

**Contributors**
**Gary Goldman, John Lakey, Matt Dougherty**

**Titan A.E. photos courtesy of Fox Animation**

**Subscribe NOW! *JUST $5.95 AN ISSUE***

**Get a whole year of**
**DON BLUTH'S TOONTALK**
**SIX ISSUES, for only $29.70.**

Name (Print) _____

Address _____ Apt _____

City _____ State _____

Country _____ Zip _____ Code _____

E-mail address _____

❑ Check ❑ Money Order

U.S. orders add $3.00 S+H Canadian and foreign orders add $8.00 S+H

Send subscription information to: ***ToonTALK***
3416 S. 48th Street, Suite 2
Phoenix AZ 85040 USA

THE END IS ONLY THE BEGINNING.